

Agua

para guitarra y cuarteto de cuerdas

Dedicada a Federico Díaz

Miguel Bareilles

Berlin 2014

Revisión 2018

Agua

ad libitum
♩ = 70-80

Guitar

4+3

ord

to pont.

mp

mf

3

f

leggiero

ord.

decrec.

5

f

9

arm. ()

A ♩ = 140

misterioso

mp

mp

dejar sonar

15

mp

mp

18

cresc.

mp

21

cresc.

mf

V.S.

23

slap
sfz
mf
cresc.

25 *rasgueado*

with the clenched fist
f

28

gliss.
the highest possible
mp

31

mf

34

poco cresc.

37

f

39

41

B ♩ = 62
C. 5

43 *p* *dejar sonar* *mp*

Musical staff 43-47. Treble clef, 4/4 time signature. Measure 43 starts with a whole rest. The piece begins in measure 44 with a piano (*p*) dynamic and the instruction "dejar sonar". The melody features eighth notes and quarter notes, with a triplet of eighth notes in measure 45. A dynamic change to mezzo-piano (*mp*) occurs in measure 46. The staff ends with a triplet of eighth notes in measure 47.

48 *mf* *mp*

Musical staff 48-52. Treble clef, 4/4 time signature. Measure 48 starts with a quarter rest. The melody continues with eighth and quarter notes. A dynamic change to mezzo-forte (*mf*) occurs in measure 49. A dynamic change to mezzo-piano (*mp*) occurs in measure 51. The staff ends with a triplet of eighth notes in measure 52.

53 *mp*

Musical staff 53-56. Treble clef, 4/4 time signature. Measure 53 starts with a quarter rest. The melody continues with eighth and quarter notes. A dynamic change to mezzo-piano (*mp*) occurs in measure 53. The staff ends with a quarter note in measure 56.

57 *gliss.* *tr*

Musical staff 57-60. Treble clef, 4/4 time signature. Measure 57 starts with a quarter rest. The melody continues with eighth and quarter notes. A glissando (*gliss.*) is indicated over a sixteenth-note triplet in measure 58. A trill (*tr*) is indicated over a quarter note in measure 59. The staff ends with a quarter note in measure 60.

C ♩ = 65

61 *p*

Musical staff 61-66. Treble clef, 4/4 time signature. Measure 61 starts with a quarter rest. The piece begins in measure 62 with a piano (*p*) dynamic. The melody consists of chords and eighth notes. A dynamic change to mezzo-forte (*mf*) occurs in measure 65. The staff ends with a quarter note in measure 66.

67 *mf* *f*

Musical staff 67-70. Treble clef, 4/4 time signature. Measure 67 starts with a quarter rest. The melody continues with eighth and quarter notes. A dynamic change to mezzo-forte (*mf*) occurs in measure 68. A dynamic change to forte (*f*) occurs in measure 70. The staff ends with a triplet of eighth notes in measure 70.

70 *mf* *mf*

Musical staff 70-73. Treble clef, 4/4 time signature. Measure 70 starts with a quarter rest. The melody continues with eighth and quarter notes. A dynamic change to mezzo-forte (*mf*) occurs in measure 71. A dynamic change to mezzo-forte (*mf*) occurs in measure 73. The staff ends with a triplet of eighth notes in measure 73.

73 *f* *sfz*

Musical staff 73-77. Treble clef, 4/4 time signature. Measure 73 starts with a quarter rest. The melody continues with eighth and quarter notes. A dynamic change to forte (*f*) occurs in measure 74. A dynamic change to sforzando (*sfz*) occurs in measure 77. The staff ends with a quarter note in measure 77.

V.S.

75 C. 7 -----

f

means play on the strings at the head

ff

tapping

Bartók pizz.

fff

78 $\text{♩} = 65$ 10

88 $\text{♩} = 65$ poco accel.

mp *mf*

93 *f* *rall.*

96 $\text{♩} = 86$ 5 *fff* *p*

con la yema de los dedos

106 *ppp* *p* *mp*

solo (ad libitum)

111 *mp* *mf* *mp* *mf*

114 **E** $\text{♩} = 140$ *mp* *mf* *mp* *dejar sonar*

119 *mp*

121 *mf*

123 *cresc.* *f* *f*

125 *cresc.* *sfz* *slap*

127 *f* *slap* *gliss.* *sfz*

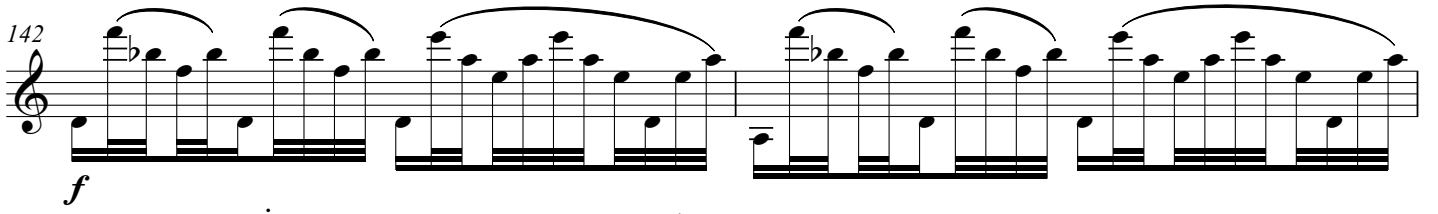
129 *mf* *cresc.* *rasgueado* *f* *with the clenched fist*

131 *f* *gliss.* *the highest possible*

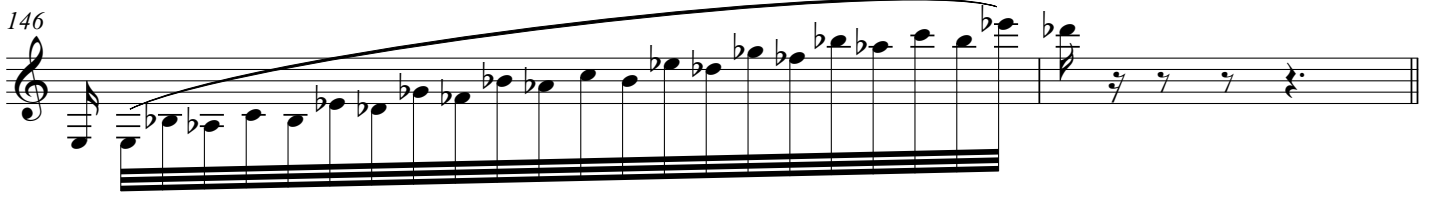
134 *mp*

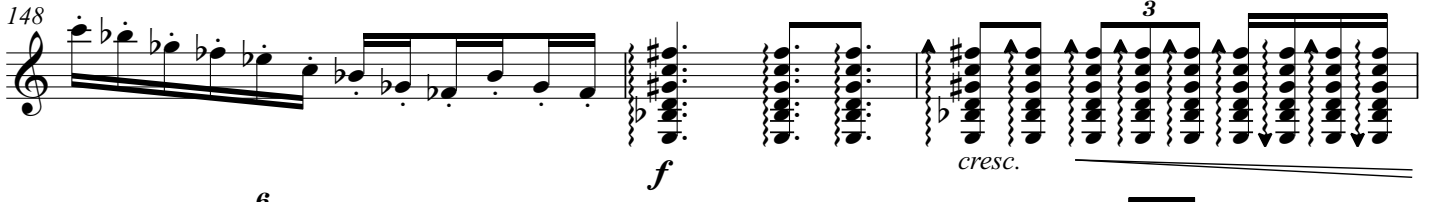
137 *mf*

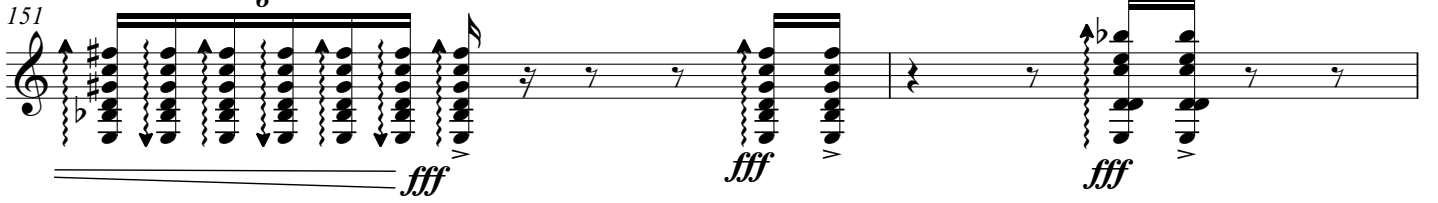
140 *poco cresc.*

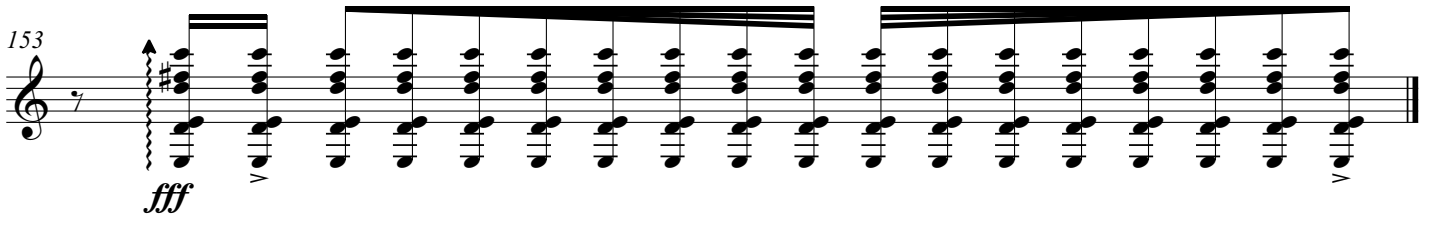
142 
f

144 

146 

148 
f *cresc.*

151 
fff

153 
fff

Agua

para guitarra y cuarteto de cuerdas
Dedicada a Federico Díaz

Miguel Bareilles
Berlin 2014
Revisión 2018

♩ = 70-80

Violin I *ad libitum* artificial harmonic (b) *pp* artificial harmonics (b) *p* artificial harmonics (b) *mp*

Violin II *ad libitum* artificial harmonics (b) *p* artificial harmonics (b) *mp*

Viola *ad libitum* natural harmonic sul G *p* natural harmonic sul A *p*

Cello *ad libitum* artificial harmonics sul A *p*

Guitar *ad libitum* *ord* 6 *mp* *to pont.* 6 *mf* *pont.* 6 *f*

4 *sul pont.* *poco accel. - rit.* *decesc.* *pp* *sul tasto*

sul pont. *decesc.* *pp* *ppp* *sul tasto*

sul pont. *decesc.* *pp* *ppp* *sul tasto*

Cello *sound* *sul A* *Seagull effect (by George Crumb)* *gliss.* *p*

poco accel. - rit. *leggero* *ord.* *arm.* *decesc.* *mp*

A

11 $\text{♩} = 140$ misterioso

misterioso
staccato

ppp *pp* *p*

misterioso
staccato (détaché)

ppp *cresc.* *pp* *cresc.* *p*

misterioso
staccato

ppp *cresc.* *pp* *cresc.* *p*

misterioso

mp *dejar sonar*

15

cresc. *mp*

cresc. *mp*

cresc. *mp*

mp *mp*

18

mp *mp*

cresc.

cresc. *mp*

cresc. *mp*

cresc. *mp*

21 *détaché*

cresc. *mp* *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

gliss. *mf*

23 *tr* *mp* *mf* *cresc.* *détaché*

fp *sf* *mf* *cresc.* *détaché*

mf *cresc.* *détaché*

Tap, on the sound box with the fingers *détaché*

fp *sf* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *f* *rasgueado* *f* *with the clenched fist*

26 *détaché* *détaché* *détaché*

détaché *détaché* *détaché*

détaché *Tap, on the sound box with the fingers* *détaché* *détaché* *pizz.* *f* *mp*

f *with the clenched fist* *with the clenched fist* *with the clenched fist* *gliss.* *the highest possible* *mp*

30

pizz. *p* arco *mf*

pizz. *mf* arco *mf*

arco *mf*

mf

34

poco cresc. *f* *poco cresc.* *mf*

mf *mf*

poco cresc. *f*

38

f *poco cresc.* *détaché* *détaché*

détaché *f* *détaché* *détaché*

détaché *f* *détaché* *détaché*

f

41

pizz. arco

f *f* *mf* *mf* *mf* *mf* *subito ppp* *subito ppp* *subito ppp* *subito ppp*

4

B

45 $\text{♩} = 62$

ppp *pp* *p* *mp* *ppp* *pp* *p* *mp* *ppp* *pp* *p* *mp*

C. 5 C. 8 C. 7 C. 8 C. 2

p dejar sonar *mf* *mp*

52 *cantabile*

mp *p* *p* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

C. 5 C. 8 C. 7 C. 8

siempre dejar sonar todas las voces *mp*

58 C ♩ = 65

mf *f* *mf* *pp* *mp* *sfz*

mf *f* *mf* *mp* *ppp*

mf *f* *mf* *mp* *ppp*

mf *f* *mf* *f* *mf* *pizz.* (fretless emulation) *ppp*

gliss. *tr* *p*

sul tasto

64 *sul tasto* *ord.* *V* *V* *V* *pp* *mp* *sfz* *arco* *pp*

ppp *pp*

f *poco a poco cresc.* *f* *mf*

C. 1 C. 3 C. 6

68 *pp* *p* *mf* *mf*

p *mp* *mp* *arco* *mp*

mf *f*

C. 3 C. 4

71

p mp mf f

p mp mf

p mf

mf

C. 3 C. 4 C. 6

74

f mf p mp sfz ff fff

mf f p mp sfz ff fff

mf f p mp sfz ff fff

mf f p mp sfz ff fff

sfz f

ff fff

means play on the strings at the head

tapping

Bartók pizz.

D

78 $\text{♩} = 65$

poco accel.

legato sul tasto

pp p mp mf f

pp p mp mf f

pp p mp mf f

pp p mp mf f

86 *poco rall.* $\text{♩} = 65$ *poco accel.*

mf mp p

mf mp p pp p

mf mp p pp p mp

mf mp pp p mp

mp mf

93 $\text{♩} = 86$ *marcato*

p mf f

mf f

f f

f f

f

98 *détaché*

ff fff

ff fff

ff fff

ff fff

ff fff

103

rall.

détaché

p *ppp*

mp *p* *pp* *ppp*

mp *p* *pp* *ppp*

détaché

mp *p* *ppp*

rall.

fff *p* *ppp* *p* *mp*

con la yema de los dedos

solo (ad libitum)

p *ppp* *p* *mp*

pizz.

pizz.

110

6/8

6/8

6/8

6/8

mp *mf* *mp* *mf*

E

116 $\text{♩} = 140$ misterioso

staccato

ppp *pp* *p*

arco staccato

ppp *cresc.* *pp* *cresc.* *p*

arco staccato

ppp *cresc.* *pp* *cresc.* *p*

mp *mf* *mp*

dejar sonar

120

gliss.
mp
cresc.
mp
mp
mf

123

mp
cresc.
mp
mp
cresc.
f

126

détaché

cresc.
cresc.
mf
mf
cresc.
mf
slap sfz
gliss.
f

128

mp *mf* *cresc.* *détaché*

fp *sf* *mf* *cresc.* *détaché*

fp *sf* *mf* *cresc.* *détaché*

mf *cresc.* *f* *Tap, on the sound box with the fingers* *détaché*

mf *cresc.* *f* *rasgueado* *with the clenched fist*

131

mf *cresc.* *détaché*

mf *cresc.* *détaché*

mf *cresc.* *f* *détaché* *Tap, on the sound box with the fingers* *détaché* *pizz.*

f *the highest possible* *mp*

135

p *mf* *pizz.* *arco* *mp*

mp *pizz.* *arco* *mp*

mp *arco* *mp*

mp

139

f *poco cresc.* *mf* *mf* *f*

143

f *poco cresc.* *détaché* *détaché* *détaché* *détaché*

146

pizz. *f* *pizz.* *f* *détaché* *arco* *détaché* *arco* *détaché* *pizz.* *f* *arco* *détaché*

148

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

3

151

fff *fff* *fff* *fff* *sfz*

fff *fff* *fff* *fff* *sfz*

fff *fff* *fff* *fff* *sfz*

fff *fff* *fff* *fff* *sfz*

fff *fff* *fff* *fff*

6

AGUA

Para guitarra y cuarteto de cuerdas

Dedicada a Federico Díaz

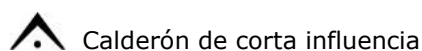
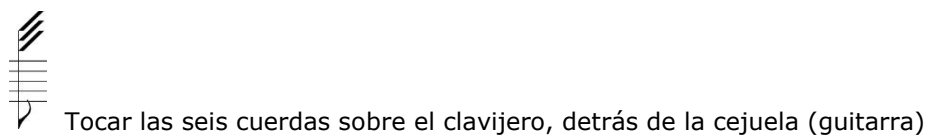
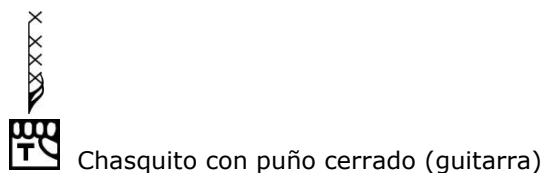
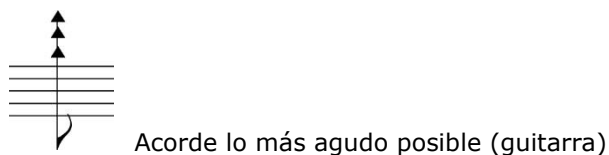
Por Miguel Bareilles

NOTA: esta obra nace como un homenaje a la relación histórica del hombre con el agua, a la vez que intenta constituir una denuncia a los factores que acentúan la situación cada vez más crítica de la escasez de agua en el mundo: industria sin tecnología de depuración, descarga de sustancias tóxicas, y el uso indiscriminado del recurso en todas sus formas.

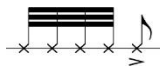
Siendo América Latina uno de los reservorios de agua más importantes del planeta, la obra pretende poner en relieve la inmensa responsabilidad que esto supone en el orden social, y el enorme peligro que implica en el orden político.

La composición agrupa diversas sonoridades de carácter tradicional (folclore) que remiten a los tiempos en que el agua era entendida como un "don" natural, pasando por sonoridades de carácter urbano (tango, jazz), símbolos del crecimiento demográfico y económico, hasta alcanzar sonoridades dodecafónicas que buscan representar el efecto devastador que las sociedades actuales están produciendo.

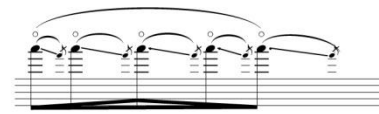
Símbolos especiales:



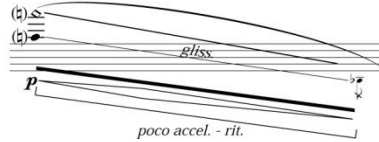
🔊 Bartók pizzicato



Percusión de los dedos sobre la caja (cuerdas)



sul A *Seagull effect (by George Crumb)*



Glissando sobre todo el diapasón del cello en posición de armónico (stopped de octava), sin ajustar el intervalo (George Crumb).